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in general depends directly upon his feeling of its impersonality.

As creative artist, moreover, Mr. Hewlett instinctively judges earlier creative artists by their likeness or unlikeness in creative spirit to himself. Dependence upon such source of judgment tends to produce somewhat excessive enthusiasm in positive approbation, and to give a distinctly sarcastic tone to adverse criticism. The results of such judgment are necessarily heterodox,—and Mr. Hewlett glories in heterodoxy. Hence his peculiar delight in assailing Petrarch, or in the exaltation of Sacchetti. When he is orthodox, as in his admiration for Dante, we may be sure that he is overwhelmingly sincere.

An interesting by-product of Mr. Hewlett's dependence upon this source of judgment is his tendency to ascribe to favorite authors characteristics to be found in his own work. Thus he insists that Dante, in treatment of such figures as Ugolino, Sapia, Guido da Montefeltro, is consciously personifying the districts they represent—Pisa, Siena, the Romagna. So also he insists upon Dante's high esteem for the common people, the "staple." Such personification and such esteem are much more evidently traits of Mr. Hewlett than of Dante.

Mr. Hewlett's criticism becomes most effective and most valuable when the critical and the creative faculties work in conscious, deliberate accord. Such coöperation of faculties appears, with limited scope, throughout *A Masque of dead Florentines*, and in many characterizations scattered through the other works. The finished products of such coöperation are the several essays in reconstructive criticism particularly noted above. Since Mr. Hewlett is so exceptionally accurate in his acquisition of knowledge, and so very subtle in the humanity of his re-creation, the Cino, the Lorenzo, the Politian of his fiction satisfactorily represent the truth of the historic Cino, Lorenzo, Politian. Mr. Hewlett's reader is thus enabled to make the acquaintance of these men, not by repetition of the acquisitive process necessary to Mr. Hewlett himself, nor through formal biographical statements, but, as though in real life, by familiarity with the spontaneous conversation and action of the men themselves.

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## ENGLISH LITERATURE.

*A Study of the Sources of Bunyan's Allegories, with special reference to Deguileville's Pilgrimage of Man.* A dissertation submitted to the Board of University Studies of the Johns Hopkins University in conformity with the requirements for the Degree of Doctor of Philosophy, by JAMES BLANTON WHAREY. Baltimore: J. H. Furst Company, 1904.

By way of introduction, Dr. Wharey gives a brief review of the work already done in the study of Bunyan's sources,—from Dr. Johnson's observation that Bunyan may have read Spenser, to Kötz's comparison of the *Pilgrim's Progress* with the *Faerie Queene* in 1899,—and then proceeds to investigate the question of Bunyan's supposed indebtedness to Deguileville,—a question, which though proposed by Dibdin almost a century ago, and carefully considered by Offor (1853) and Hill (1858), has hitherto never been satisfactorily answered (pp. 1-5).

Of the three Pilgrimages of Deguileville, *Le Pèlerinage de la Vie Humaine*, *Le Pèlerinage de l'Ame*, and *Le Pèlerinage de Jhesucrist*, only the first bears any resemblance to Bunyan, and hence a detailed comparison is made between it and *Pilgrim's Progress*. This first *Pilgrimage* was composed in 1330-31, and at once became very popular. It was translated into English by John Lydgate in 1426, and an anonymous prose rendering, a slavish translation of the French original, appeared in 1430. Seven mss., supposed to represent this version or a modernized form of it, are extant. Of these seven mss., a modernized seventeenth century version, Camb. Ff. 6.30, was selected by Dr. Wharey as a basis for comparison with Bunyan, since this version circulated in manuscript, and may possibly have fallen into Bunyan's hands. An elaborate and exhaustive comparison of the two allegories is made, and to exhibit clearly every point of likeness or of difference, copious extracts are given from each. Though Dr. Wharey brings out many points of similarity between the two allegories, and finds not a few striking parallelisms, these resemblances he easily accounts for as a natural result of the treatment of a common theme; and in no instance

does he consider the correspondences so close as to warrant the conclusion of any direct borrowing on the part of Bunyan. Further, as Bunyan could not read French, and was too poor to purchase a ms., it is extremely improbable that he had any personal acquaintance with the writings of Deguileville (pp. 8-68).

In order, however, to sift the matter still more closely, and settle the question whether Deguileville's influence may not have been transmitted to Bunyan through intervening allegories, Dr. Wharey examines Jean de Cartheny's *Voyage of the Wandering Knight* translated from French into English in 1580 or 1581, and appearing in at least five editions before the end of the seventeenth century; Richard Bernard's *Isle of Man*, written in English in 1627, and printed in no less than six editions before the close of the year; Bolswert's *Dufykens ende Willemynkens Pelgrimage*, written in Flemish and edited several times before 1641, translated into French and frequently printed, but never in English; and finally Simon Patrick's *Parable of the Pilgrim*, written in 1663, and published in several editions before 1687 (pp. 69-98).

The resemblances between the *Pilgrim's Progress* and the *Voyage of the Wandering Knight* are only of a general kind; but as there are many points of similarity between Cartheny and Deguileville, Dr. Wharey concludes that though "Bunyan does not show distinct traces of Cartheny's influence, Cartheny did owe much to Deguileville" (pp. 68-77).

With regard to Bernard's *Isle of Man*, though "both in spirit and in style, it strongly resembles the allegories of Bunyan," and though it is "just the book that would have received the hearty approval of Bunyan," the conclusion is reached that the germ of the *Pilgrim's Progress* is not to be found in it, nor is it even suggested. It appears evident, however, from the comparisons adduced, that the *Isle of Man* "does contain the germ of Bunyan's second great allegory, the *Holy War*" (78-91).

Bunyan's supposed indebtedness to Bolswert, contemptuously dismissed by Southey, was revived by Dunlop in his *History of Prose Fiction* (1876), who declared that if Bunyan borrowed from any source it was most probably from this allegory. Dr. Wharey, however, concludes that "no one who had ever read Bolswert's book could for a moment suppose that Bunyan was indebted to it" (pp. 92-93). Nor can any claim be made as a possible source for Patrick's *Parable of the Pilgrim*. "All that can safely be said is, that the same idea which underlies the *Pilgrimage of Man* and the *Pilgrim's Progress* underlies the *Parable of the Pilgrim*, and that it is given the same setting as in these two allegories" (pp. 94-98).

Having examined thus in detail the suggested and supposed sources of Bunyan's allegories, and having clearly established his originality, at least in the *Pilgrim's Progress*, Dr. Wharey traces back to the eleventh chapter of *Hebrews* the ultimate source of all allegories representing the Christian life as a pilgrimage. The first attempt, however, at a detailed, symbolic representation of the "changes and vicissitudes of life," he carries back to a much earlier period, to the well-known Tablet of Cebes, in the fifth century B. C.; and an early parallel to Bunyan and Deguileville he discovers in a passage in Lucian's *Hermotimus*. Thus the "specific form of allegory in which life is symbolized as a pilgrimage" is shown to be very old, antedating Deguileville by many centuries. To the influence of Deguileville, however, is due the popularity of the idea in the fifteenth, sixteenth, and seventeenth centuries (pp. 99-102).

Finally, Dr. Wharey classifies and examines such books as "from their subject matter or from their titles suggest a possible connection with the allegories of Bunyan." Among these are included *Accounts of Pilgrimages, real or imaginary, Religious Homilies, Allegory other than that of Pilgrimage, Allegorical Pilgrimages*. More than seventy-five such works are listed, and in many instances outlines of the stories are given (pp. 102-135).

In conclusion, Dr. Wharey sums up the results of his study of the whole problem as follows:

"1. Bunyan was among the last of a long line of authors to treat the course of man's spiritual life under the symbolism of a journey to Jerusalem.

"2. The idea of an allegorical pilgrimage, hinted at in the Bible, is distinctly expressed in several books not allegorical. It was even treated in sustained allegory prior to Deguileville, but its wide popularity during the fifteenth, sixteenth, and seventeenth centuries must be attributed to his influence. Several allegories belonging to this period reveal distinct traces of that influence.

"3. The *Pilgrim's Progress* contains resemblances, not only to the *Pilgrimage of Man*, but to these later allegories as well. These resemblances, however, are too general to justify the selection of any particular allegory as the prototype of the *Pilgrim's Progress*.

"4. The most reasonable supposition seems to be that the idea of an allegorical pilgrimage had become common property and the treatment of it conventional by the middle of the seventeenth century, and Bunyan knowing that others had treated the same theme determined to try his hand at a similar allegory. In doing so, he adopted the frame work which had been handed down to him from Deguileville through other allegorists, relying for the details of his allegory, however, not

upon the works of his predecessors, but upon his own invention.

"5. One allegory alone stands as an exception to the foregoing statement—Bernard's *Isle of Man*. It is highly probable that Bunyan was familiar with this little book, and that he was induced by it to write his second great allegory, the *Holy War*."

Dr. Wharey's dissertation is a careful and creditable piece of work, scholarly in method, accurate, clear-cut, and comprehensive in its results. It settles once for all the question of Bunyan's indebtedness to his predecessors, it comes as a welcome contribution to the study of Bunyan, and it furnishes an interesting and valuable chapter on the history of the religious allegory in English literature.

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#### SCANDINAVIAN LITERATURE.

*Scandia*, Maandblad voor Scandinavische Taal en Letteren, onder Redactie von MARGARETHA MEIJBOOM, s'Gravenhage; Prof. Dr. H. LOGEMAN, Gent; MEVR. D. LOGEMAN VAN DER WILLIGEN, Gent, I, 1-6. (January-October, 1904.)

Under ovenstående titel udkommer siden januar 1904, et månedligt tidsskrift i Groningen, Holland, hvis indhold skal behandle udelukkende skandinaviske emner. Af redaktionens redegjørelse for tidsskriftets mål og omfang i januar heftets to første sider får vi vide, at dets almindelige formål skal bli at give hollændere et tro billede af Skandinavien og hvad som der foregår på alle områder. For at kunne gjøre dette skal indholdet afdeles i følgende rubriker: 1. literatur, 2. sprogstudie, 3. billeder og stemninger, prøver af skandinavisk litteratur af forfattere selv eller omfortalte, 4. krøniker, en oversigt af hvad som foregår i Norden med hensyn til litteratur, sociale tilstande, kultur og kunst, 5. spørgsmål og svar, 6. for læringe, hvori nu og da danskens, norskens og svenskens udtale skal gjengives i lydskrift efter 'maître phonétique.' Tidsskriftet, der udgives som biblad til det hollandske litterære ugeblad *Lente*, trykkes i foliant format, hvert nummer indholder 34 to-spaltede sider, og det udkommer otte gange om året (det udkommer nemlig ikke i juni, juli, august og september). Bidrag trykkes naturligvis, for det meste, på hollandsk, men det er hensigten at optage fra tid til

anden artikler skrevne på et af de nordiske sprog, således er der, *e. g.* i første nummer en kort afhandling over Jonas Lies litterære virksomhed af den bekendte norske kritiker Chr. Collin, hvori han spørger og søger at svare på spørgsmålet: hvad godt har Jonas Lie gjort os i alle disse fire og tredive år? Dr. C. N. Starcke behandler i mars heftet 'Det danske skolevæsen'; Professor Dr. Adolf Noreen leverer en kort oversigt over 'Ortnamnforskningen i Sverige og Norge' i april nummer, og i mai skriver dialekt forskeren Dr. A. B. Larsen angående 'Folk og sprog på Færøerne.' Af andre på hollandsk skrevne artikler bør nævnes specielt: 'Deensche Volksliedern' af Margaretha Meijboom; 'Het finsche Vragstuck' af 'Een Fin'; 'Oudnoordsch utlagi, Englich outlaw,' i etymologisk og semasiologisk henseende behandlet af Prof. Dr. H. Logeman; 'De Færøer Eilanden' af Hulda Garborg (oversat); og 'De Alcoholstrijd in Norwegen' af Borgermester H. E. Berner i Kristiania (også oversat), foruden en redaktions-artikel om 'De deensche Stöd (stødtonen i dansk) og flere særdeles interessante boganmeldelser.

Det her anførte vil være tilstrækkelig til at vise tidsskriftets karakter. Det befatter sig ikke specielt med det sproglige eller med litterære spørgsmål men søger at lægge lige stor vægt på alle områder, som kunde ha interesse for den fremmede læser. Selvsagt kommer det til at indholde meget af interesse også for skandinaver. Det blir populært i bedste forstand, selv den strengeste fagmand vil her ofte kunne finde det som kan ha speciel værdi. Under rubrik 6 vil der bli anledning, for dem som ønsker, ved selvstudium at tilegne sig det hollandske sprogs udtale, idet nu og da korte læsestykker på hollandsk skal gjengives i skriftsproget og i lydskrift.

Forhåbentlig kommer *Scandia* til at få mange læsere også her i landet.

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#### ENGLISH LITERATURE.

*The Temper of the Seventeenth Century in English Literature.* By BARRETT WENDELL, Professor of English at Harvard College. New York: Charles Scribner's Sons, 1904.

That there should be a difference between the form in which lectures are delivered from the platform and that in which they issue from the press will strike almost any reader of Professor Wendell's recent work on seventeenth century literature.